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IN THE FIFTY-NINE YEARS OF HIS

1866-1868

Henri de Villemessant, the Barnum of the Parisian press — His papers, "L'Evenement" and "Le Kgaro"—The first interviews in French journalism — Millaud and Timothy Trimm — Girardin's fresh idea every day — Zola inaugurates "Literary Gossip" — A glance at French literature in 1866 — Zola, Littré, and Michelet—Zola's first impression of Alphonse Daudet — The Librairie Nouvelle and the Librairie Internationale— Zola and the Open-Air School of Art— Leopold Tatar and "L'Œuvre" —Zola's articles on the Salon of 1866 — The great sensation in the art-world — A holiday at Bennecourfc—"Le. Voeu d'une Morte" —"MartoesetPiatres"— "La Madeleine" —A "definition of the novel"—Hard times — Zola in love — More writings on art — "Les Mysteres de Marseille" — "Therese Raquin" — Arsene Houssaye and his moral tag — Ulbaeh and "putrid literature" — Sto.-Beuve's criticism and Zola's reply—"Les Mysteres de Marseille" as a play — "La Honte," otherwise "Madeleine Ferat"— First idea of the Rougon Macquarts.

ONE of the "best-known Parisians of those days was Henri de Villemessant, a man typical of the period, with, something of Barnum. and Balzac's "Mercadet" in his composition. He was the son of one of the first Napoleon's dashing plebeian colonels by a young woman of noble birth, whose name he had to take and retain, after engaging in an unsuccessful lawsuit to prove the legitimacy of his birth and thereby secure a right to the name of his father. Coming to Paris as a young man, in the early days of Louis Philippe's reign, Villemessant conceived the idea that a fortune might

be made by running a fashions journal on new
lines; and,
under the patronage of La Taglioni, the famous
ballet dancer,